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QUARTET NO. 16 IN B FLAT

BEETHOVEN

M
452
B42
op.133
A38

Edition Eulenburg

923 m

Dedicated with the deepest respect to
His Imperial Highness the most Eminent Cardinal Rudolph
Archduke of Austria, Prince of Hungary
and Bohemia, Archbishop of Ollmütz

QUARTET

No. 16

(Grand Fugue)

B♭ major

for

2 Violins, Viola and Violoncello

by

LUDWIG VAN BEETHOVEN

Op. 133

Composed 1825

First performed at Vienna March 21st, 1826
Revised from the original MS., with Foreword by
WILH. ALTMANN

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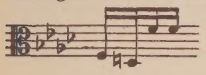
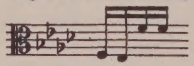
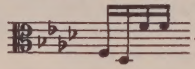
M
452
B42
Op. 133
A 38

BEETHOVEN, STRING QUARTET, B♭ MINOR (FUGUE), OP. 133

The manuscript of this fugue, which originally formed the final movement of the Quartet, op. 130, and was called *Overtura,* is to be found in the music department of the State Library in Berlin (Artaria collection). The first edition, which appeared in May 1827, a few days after Beethoven's death, bears the following title:

"Grand Fugue, free and artificial for two Violins, Alto and Violoncello Dedicated with the deepest respect to His Imperial Highness the most Eminent Cardinal Rudolph Archduke of Austria, Prince of Hungary and Bohemia, Archbishop of Ollmütz, etc. Grand Cross of the Hungarian Order of St. Etienne etc. etc. by L. van Beethoven, Op. 133. Property of the Publisher Math. Artaria, Vienna." (Edition number of score 876; of parts 877.)

Bar 14 of the *Meno mosso e moderato* (Score, pag. 24, stave IV, bar 2).

Note – the reprinted editions, including the Joachim-Moser, correctly write for the viola (as in the autograph copy) whereas in the original edition of the parts it stands thus , whilst in the Röntgen edition of the parts (Breitk. & H.) we find .

This fugue, the theme of which is, in origin, contemporary with the first movement of the A minor, op. 132, occupied Beethoven between March 1825 and March 1826, together with the four last movements of the B flat major Quartet, op. 130. At the first performance of this Quartet on May 21st 1826, the fugue was such a failure that Beethoven decided to replace it by another finale. The publisher Artaria, who was chiefly responsible for this decision, declared himself willing, however, to print the fugue as an independent work. In recent times it is fairly frequently performed by a full String Orchestra, in Felix Weingartner's edition (1906), with double basses occasionally supporting the violoncelli.

April 1911 (October 1930)

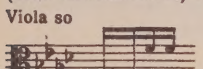
Prof. Dr. Wilh. Altmann

BEETHOVEN, STREICHQUARTETT B-DUR (GROSSE FUGE), OP. 133

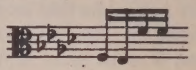
Die Handschrift dieser ursprünglich als letzter Satz zum Quartett op. 130 gehörigen Fuge, *Overtura* überschrieben, befindet sich in der Musiksammlung der Staats-Bibliothek zu Berlin (Artariasche Sammlung). Die im Mai 1827 (wenige Tage nach Beethovens Tode) erschienene erste Ausgabe ist betitelt:

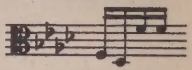
Grande Fugue tantôt libre, tantôt recherchée pour 2 Violons, Alte & Violoncelle. Dediée avec la plus profonde vénération A Son Altesse Impériale, et Royale Eminentissime Monseigneur le Cardinal Rodolphe Archiduc d'Autriche, Prince de Hongrie et de Bohême, Prince-Archevêque d'Ollmütz, etc. Grand-Croix de l'Ordre Hongrois de St. Etienne etc. etc. par L. van Beethoven. Oeuvre 133. Propriété de l'Editeur. Vienne chez Math. Artaria. (Verlags-No. der Part. 876, der Stimmen 877.)

Bemerkenswert ist Takt 14 im *Meno mosso e moderato* (Part. pag. 24, Syst. IV, Takt 2), welchen die Nachdruck-Ausgaben (auch Joachim-Moser) mit Recht in der Viola so



gemäß dem Autograph angeben, während die Original-Stimmen-Ausgabe



hat. — In der Röntgenschen Stimmen-Ausgabe (Breitk. & H.) steht

Gearbeitet hat Beethoven an dieser Fuge, deren Thema gleichzeitig mit dem ersten Satz des a-moll, op. 132, entstanden ist, ebenso wie an den 4 weiteren letzten Sätzen des B-dur-Quartetts op. 130 in der Zeit zwischen März 1825 und März 1826. Bei der ersten Aufführung dieses Quartetts am 21. Mai 1826 mißfiel die Fuge so sehr, daß Beethoven sich entschloß, sie durch ein anderes Finale zu ersetzen. Der Verleger Artaria, der ihn hauptsächlich dazu bewogen hatte, erklärte sich aber bereit, diese Fuge als selbständiges Werk erscheinen zu lassen.

Sie wird neuerdings verhältnismäßig oft aufgeführt, auch vom ganzen Streichorchester, wobei in der Regel die eine zeitweilige Verstärkung der Violoncelle durch Kontrabässe vorsehende Ausgabe Felix Weingartners (1906) benutzt wird.

April 1911 (Oktober 1930)

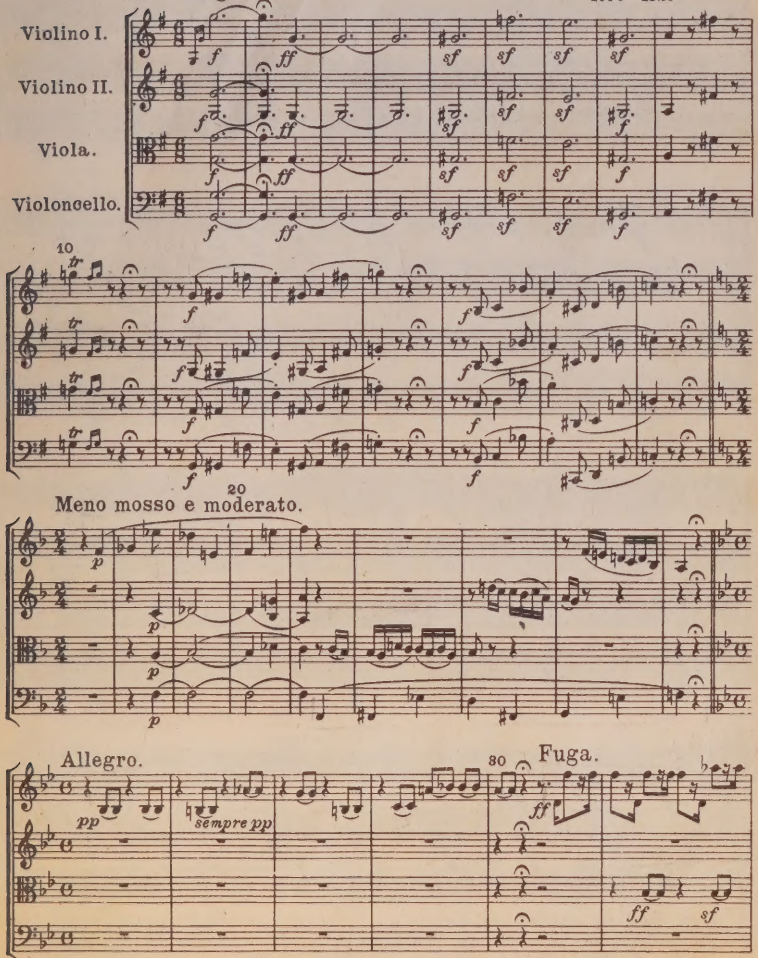
Prof. Dr. Wilh. Altmann

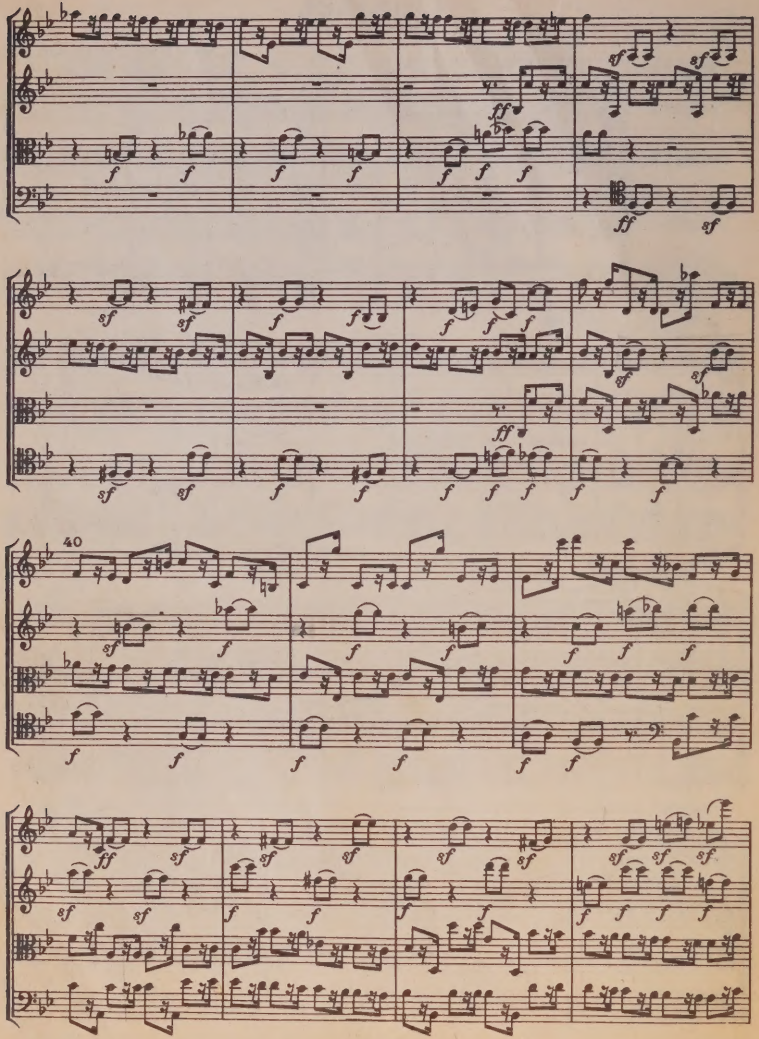
Quartet

Overtura.

Allegro.

L. van Beethoven, Op. 133.
1770 - 1827

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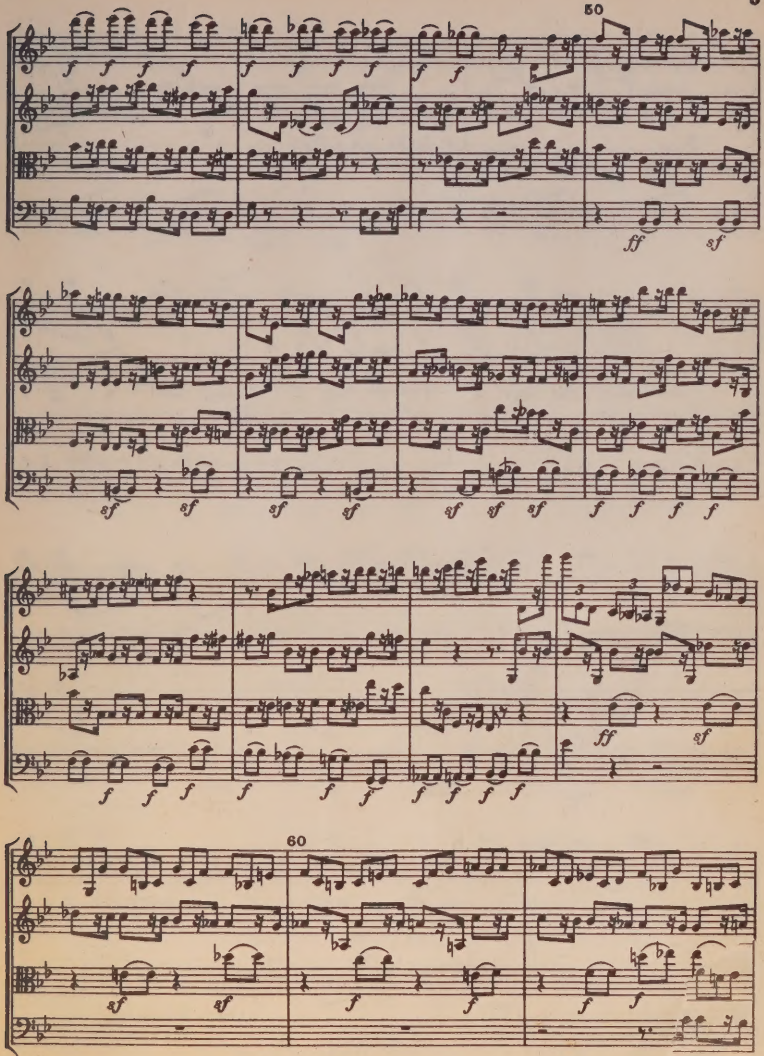
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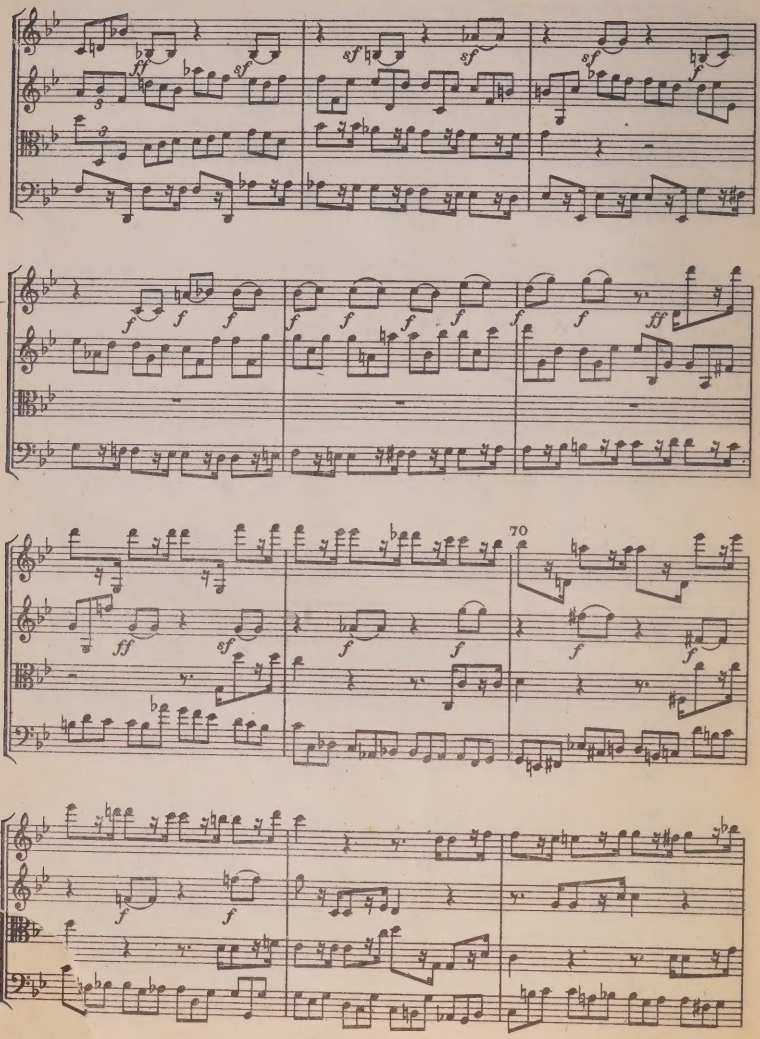
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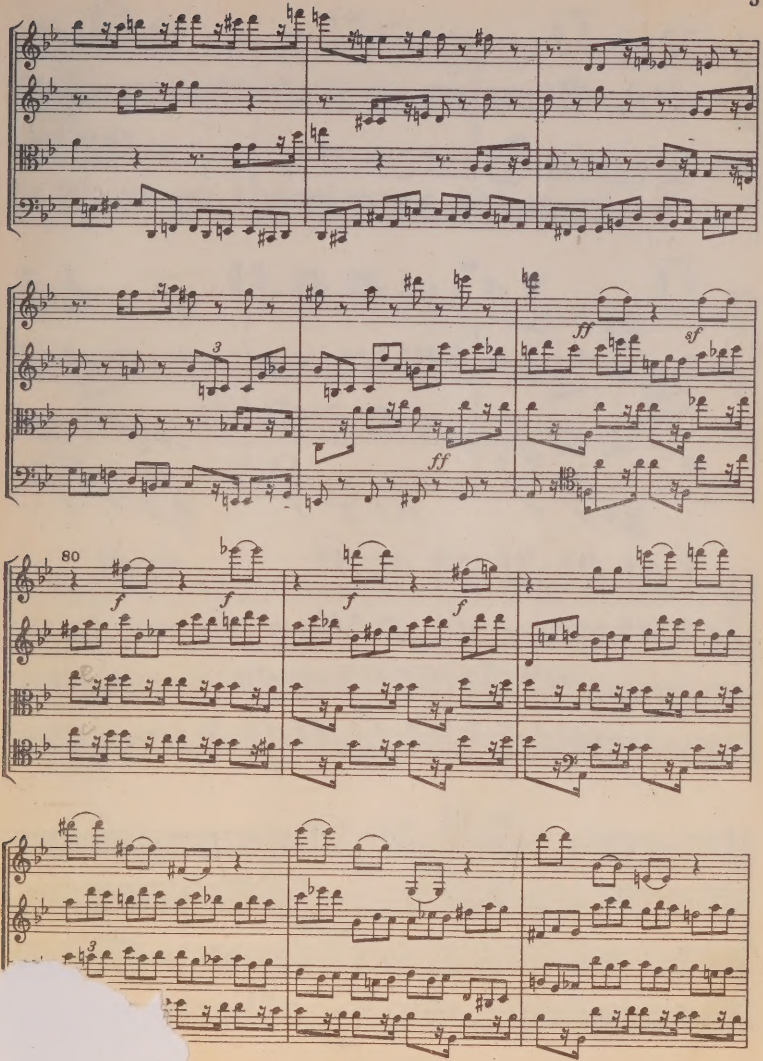
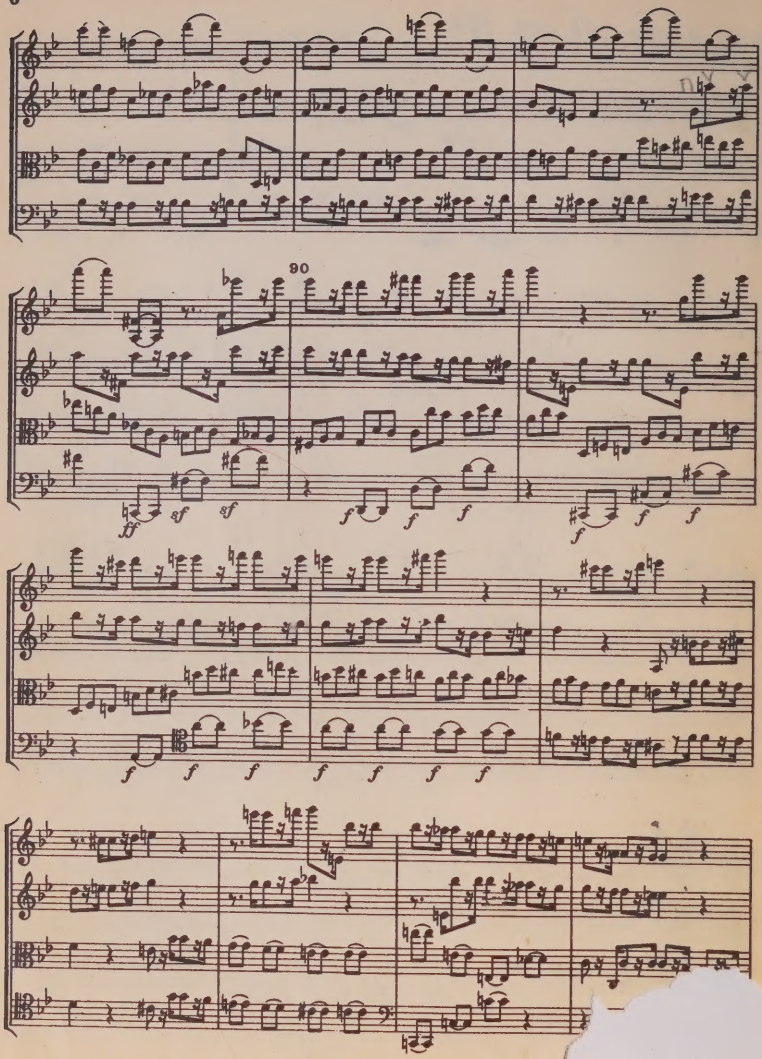

80
f
ff
sf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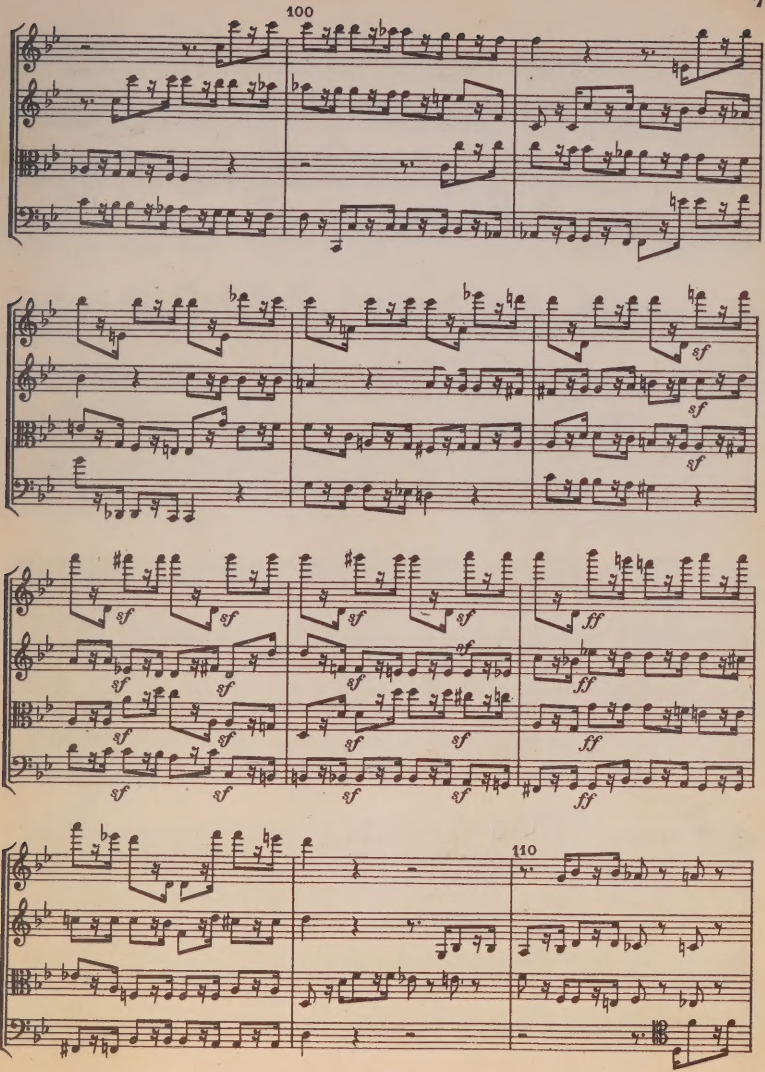
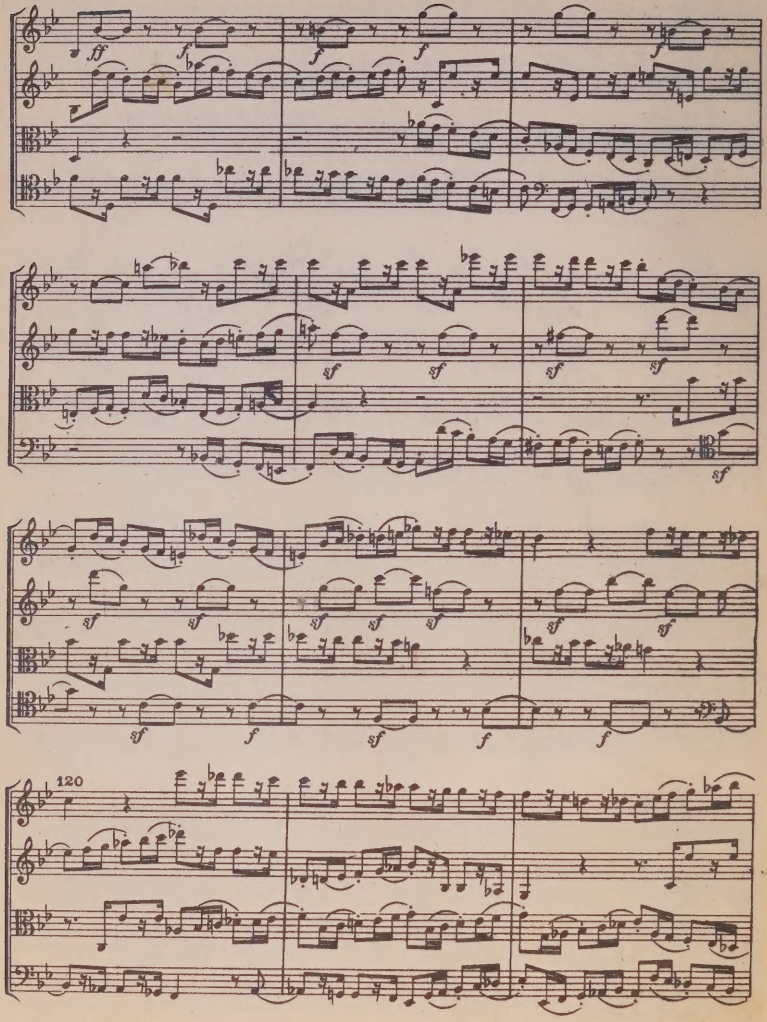

100
sf
ff
110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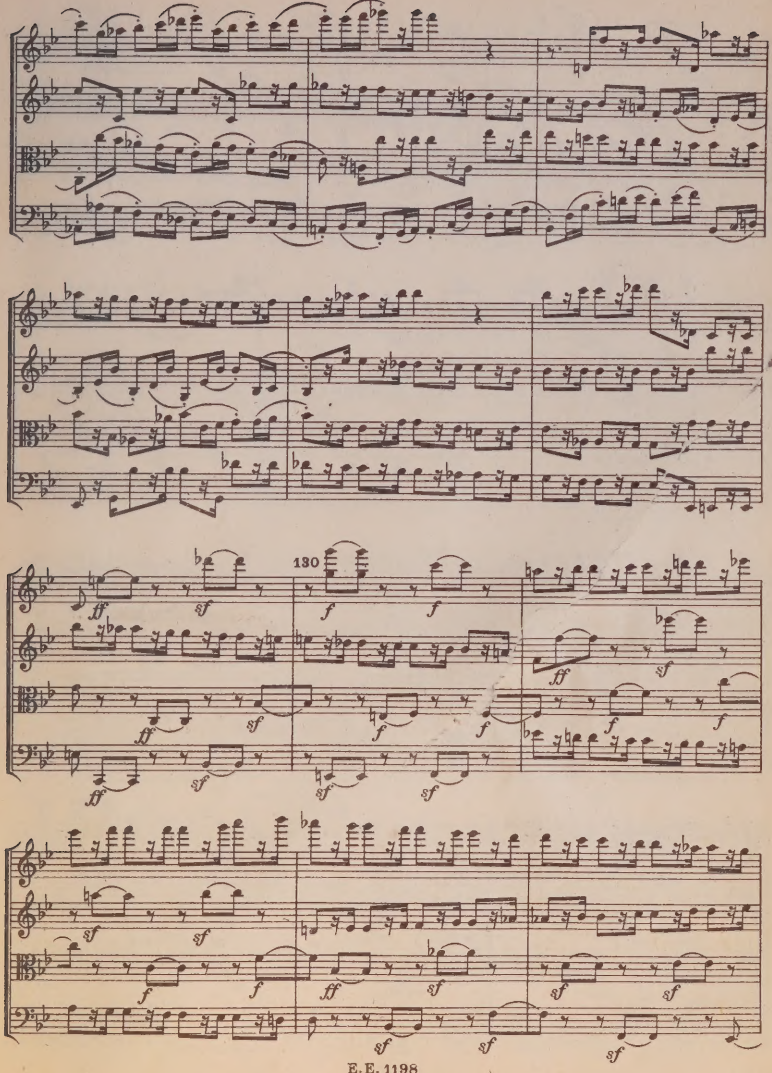
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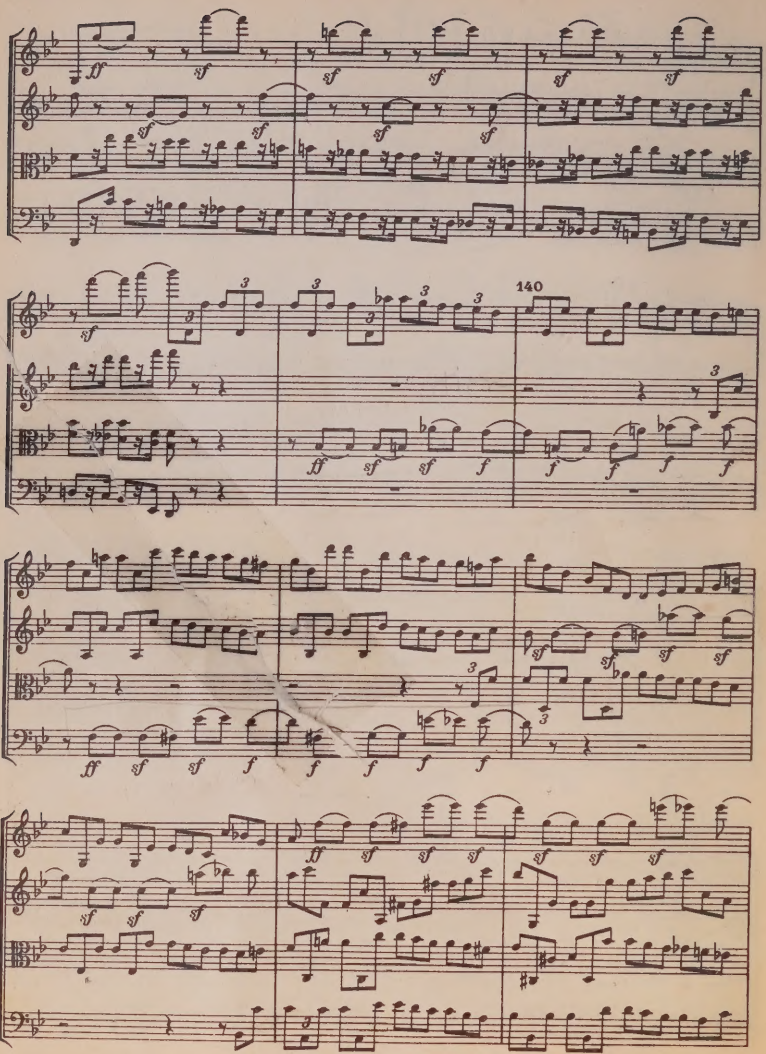
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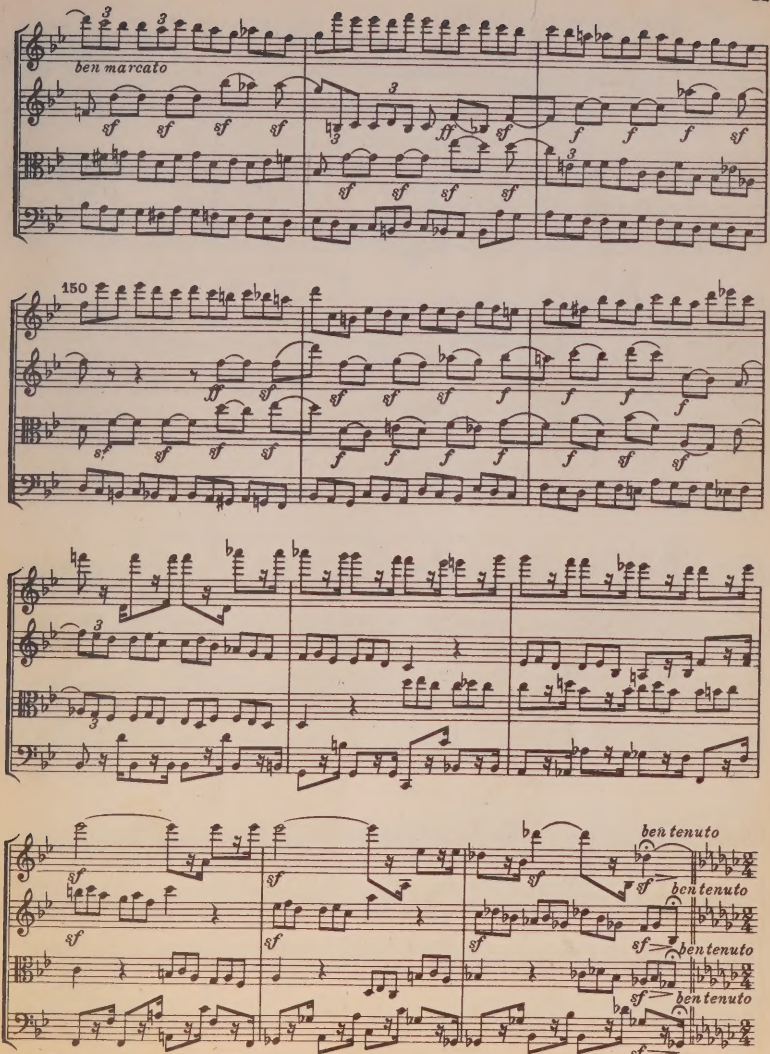
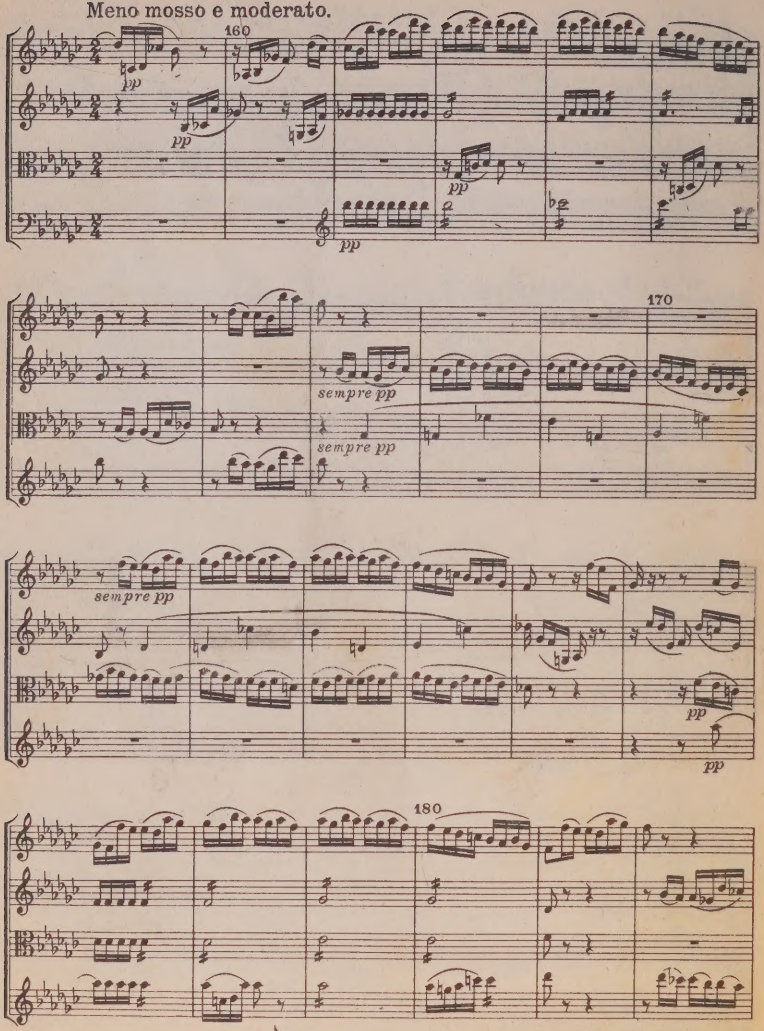
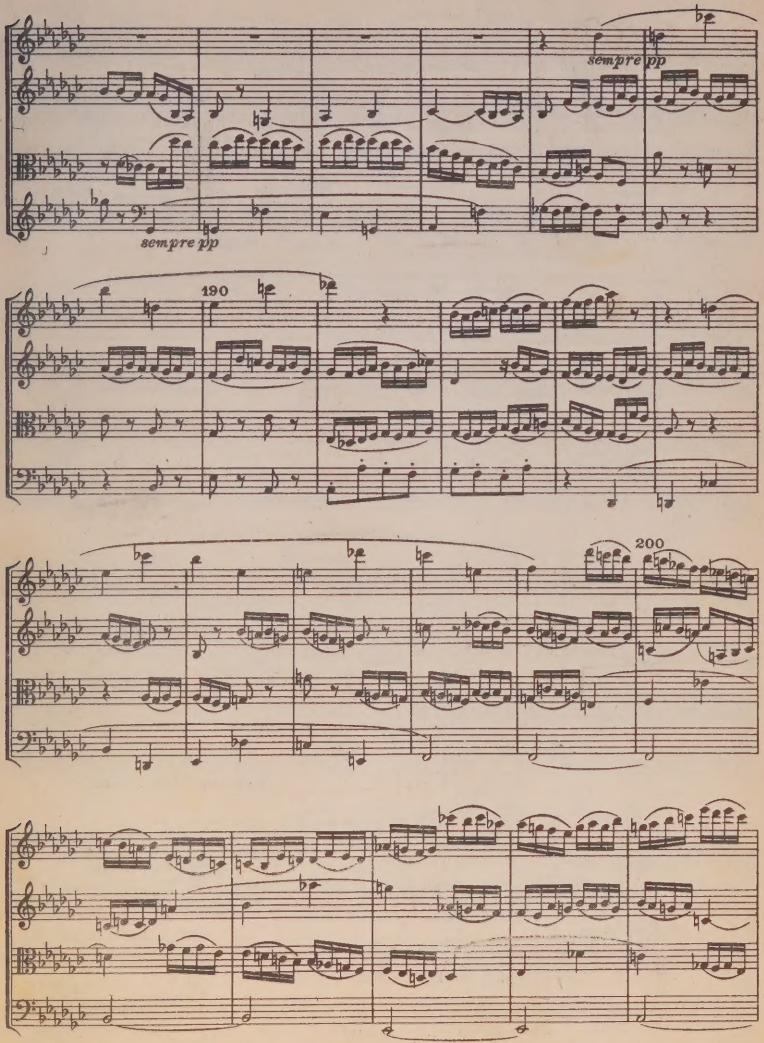

ben marcato
150
ben tenuto
ben tenuto
ben tenuto
ben tenuto


Meno mosso e moderato.
160
pp
pp
pp
pp
170
sempre pp
sempre pp
sempre pp
pp
pp
180


sempre pp
sempre pp
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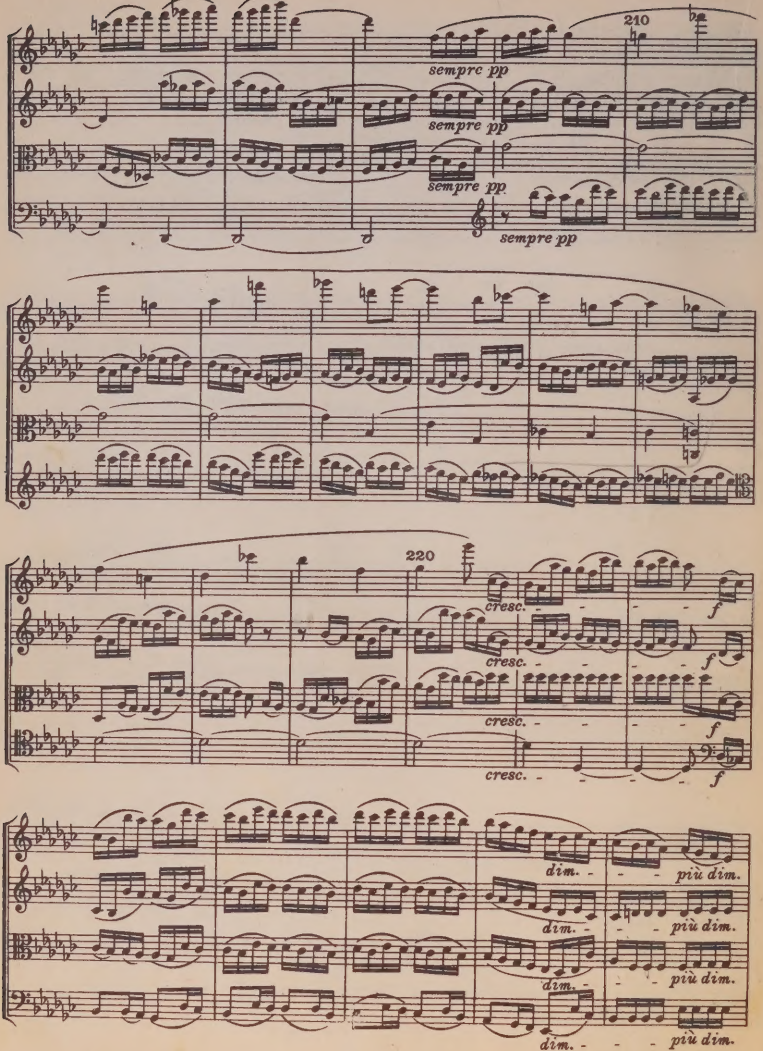
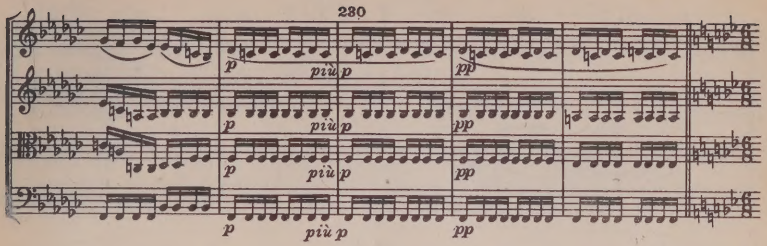
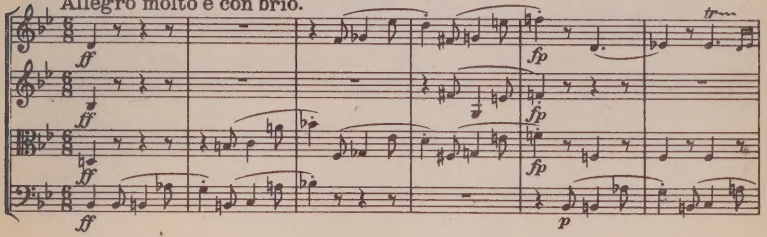
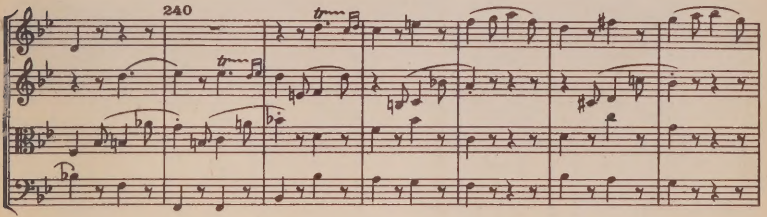

210
sempre pp
sempre pp
sempre pp
sempre pp
220
cresc.
f
cresc.
f
cresc.
f
cresc.
f
dim.
più dim.
dim.
più dim.
dim.
più dim.
dim.
più dim.


230
p
più p
pp


Allegro molto e con brio.
ff
fp
p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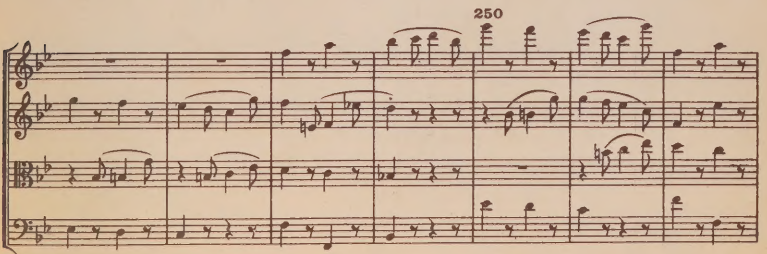
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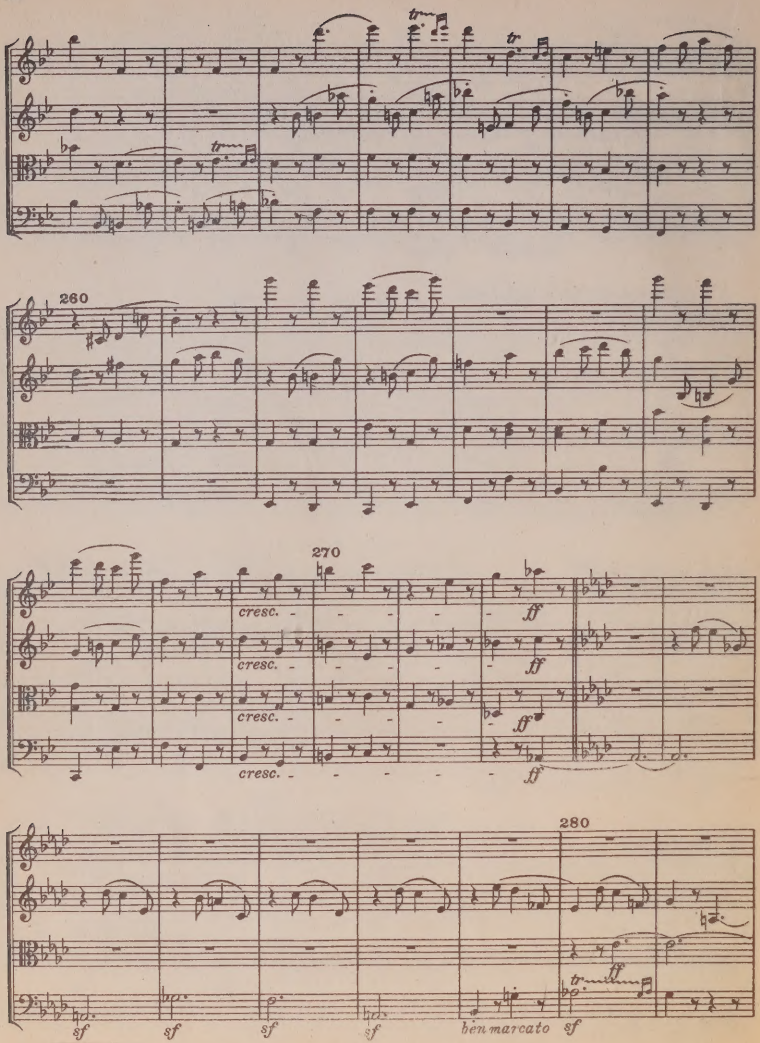
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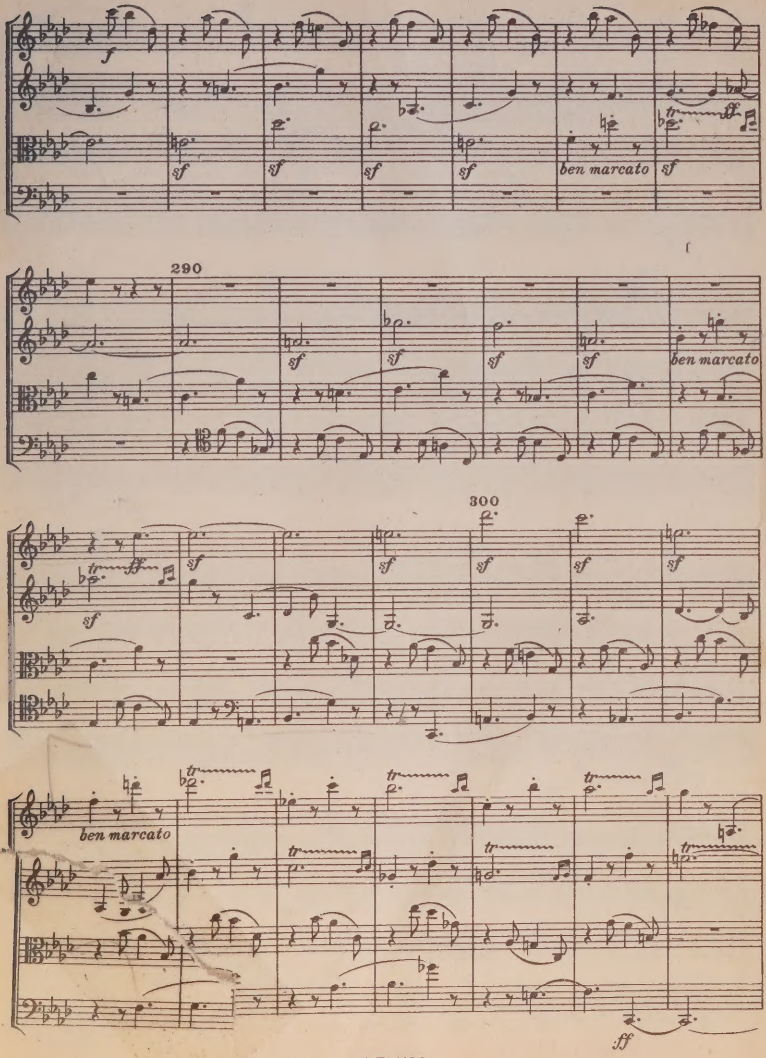
270
cresc.
ff
280
sf
ben marcato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ben marcato
ben marcato
ben marcato
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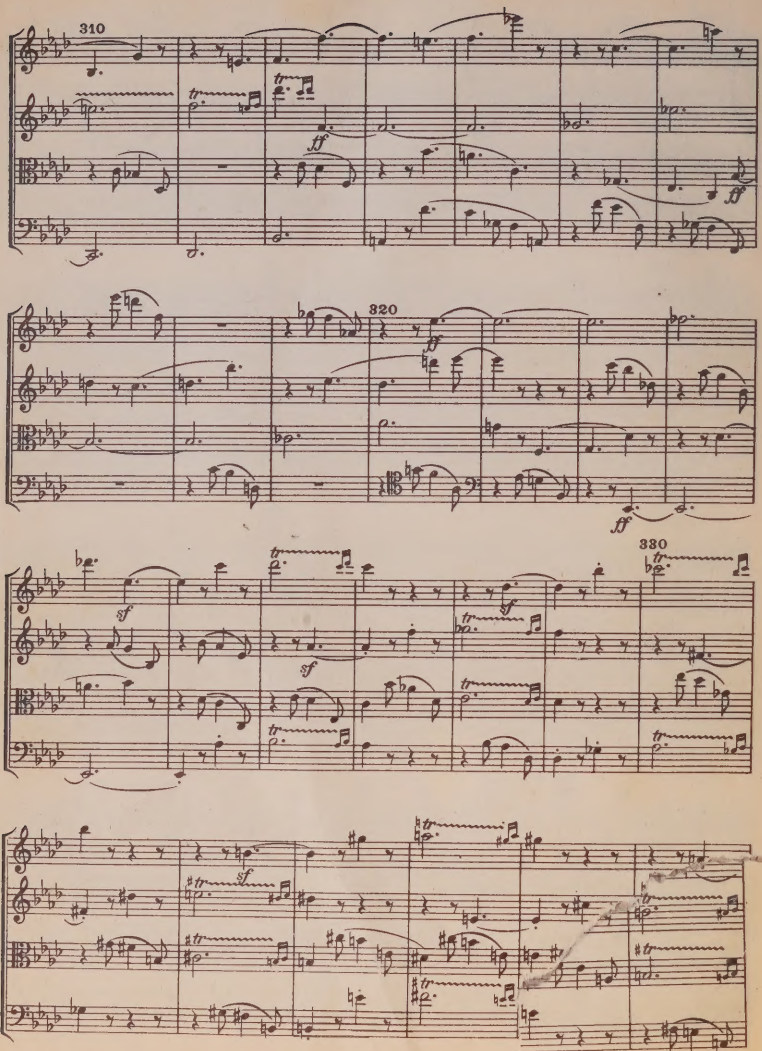
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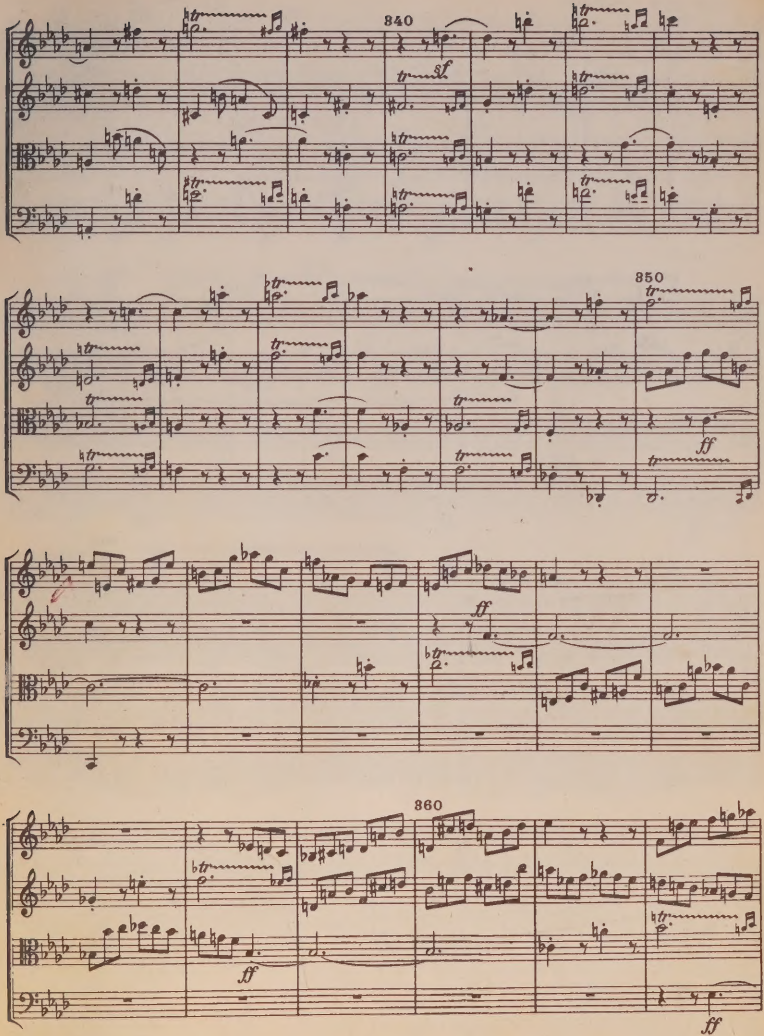
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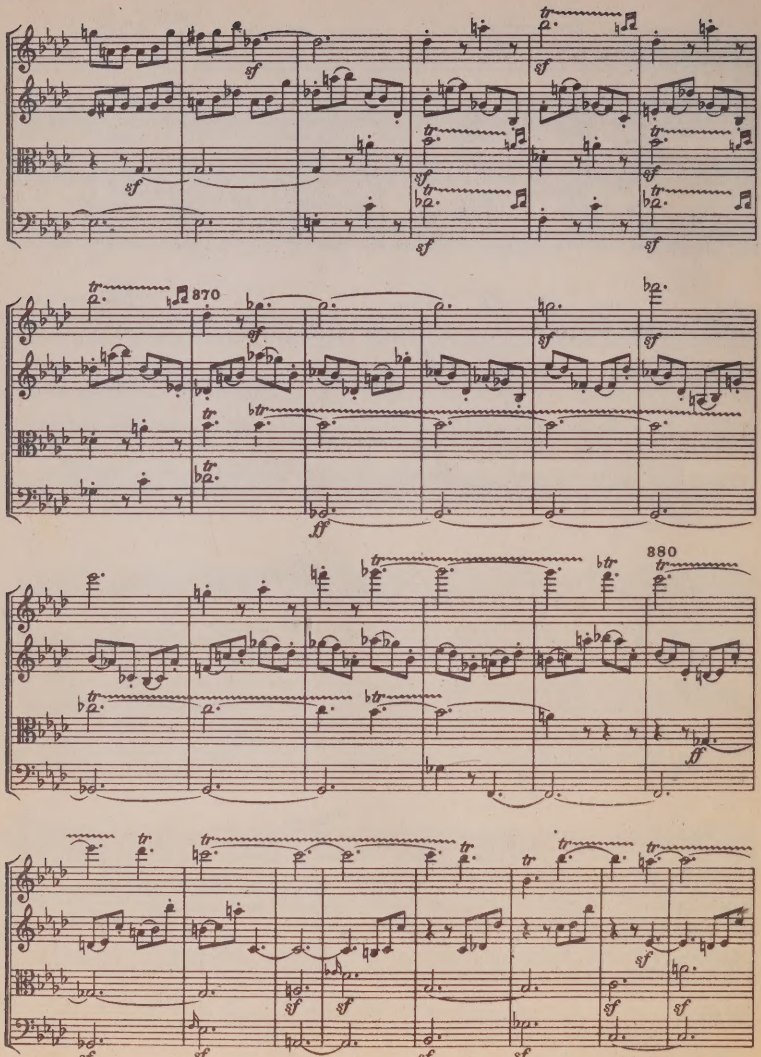
ff
ff
360
ff
ff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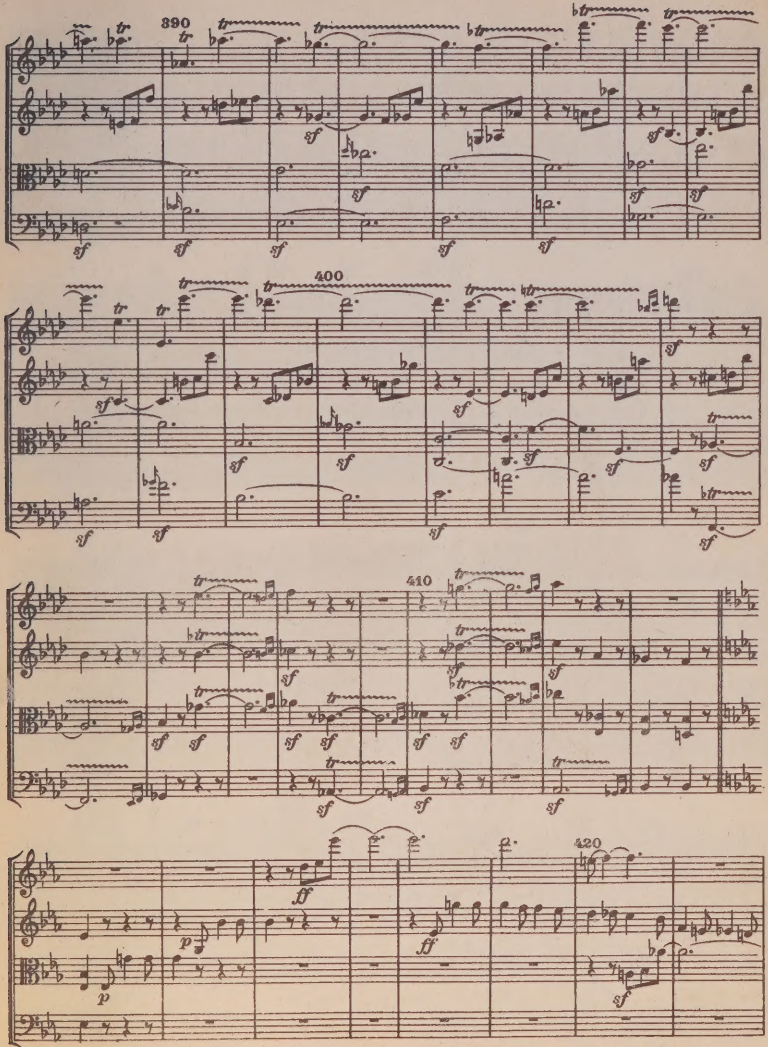
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400
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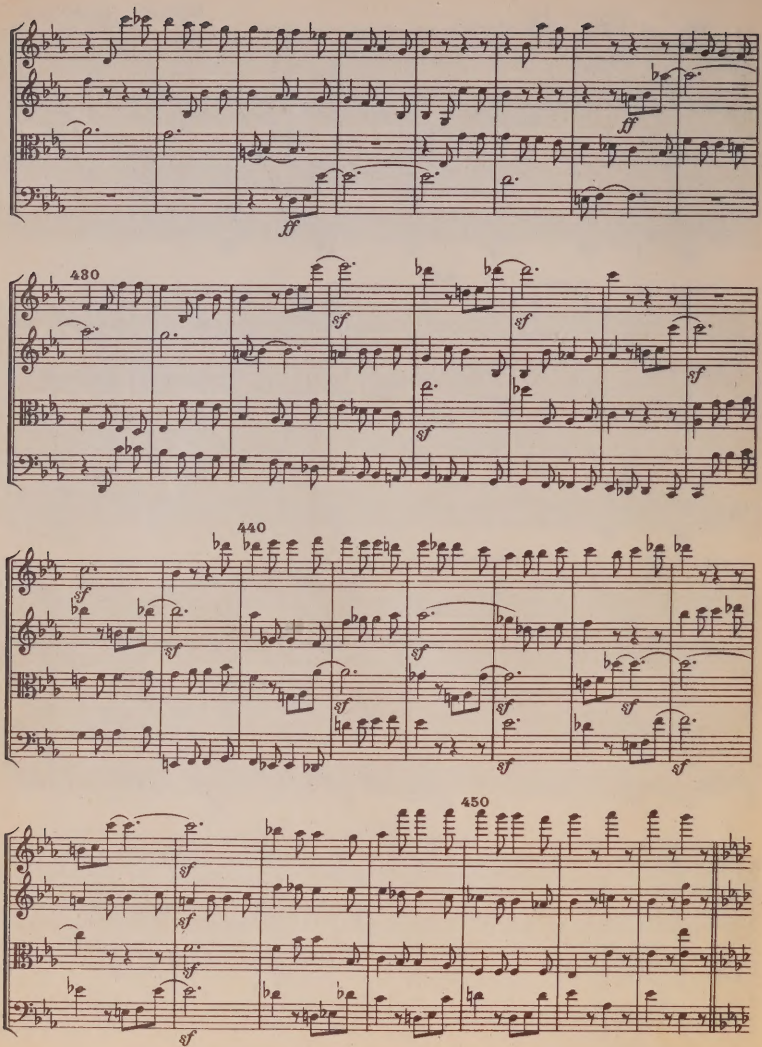
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440
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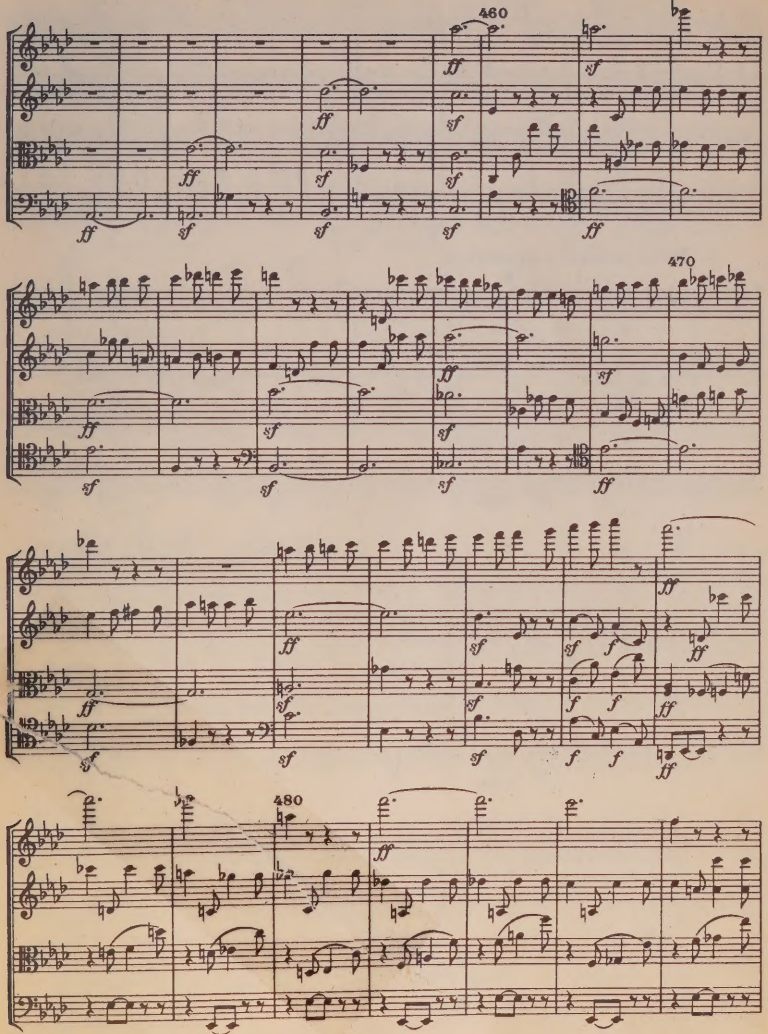
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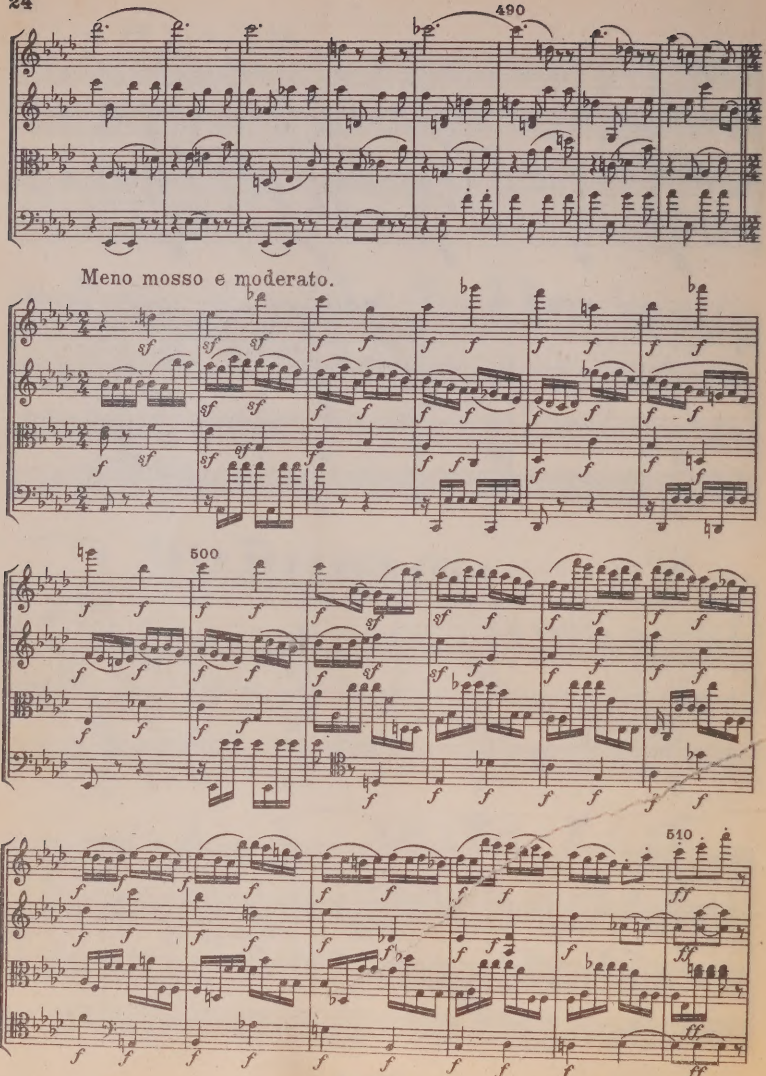
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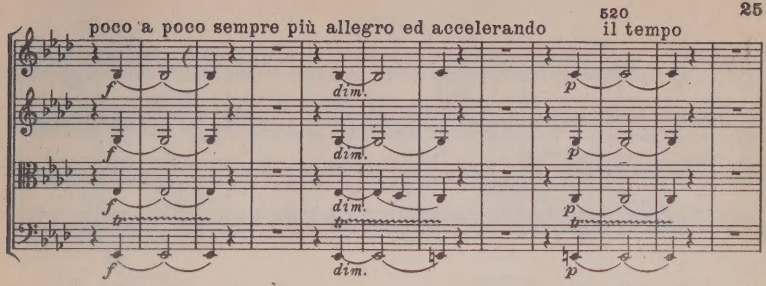
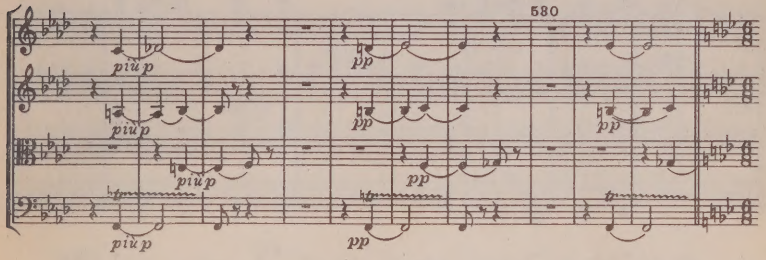
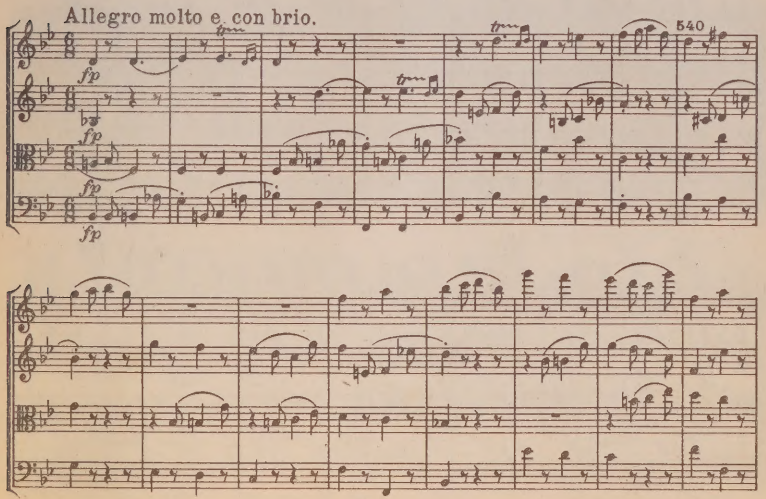
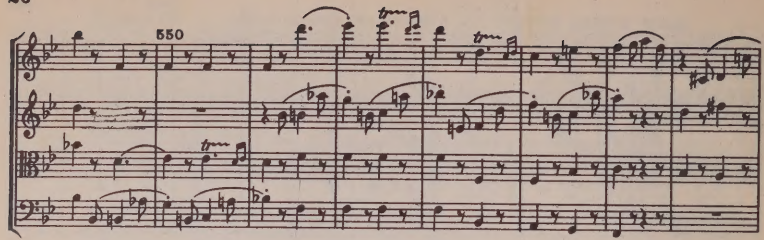
Meno mosso e moderato.
500
510

poco a poco sempre più allegro ed accelerando
520
il tempo
dim.
p

530
più p
pp


Allegro molto e con brio.
540
fp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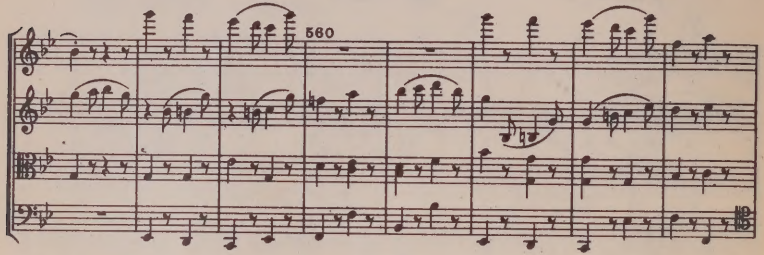
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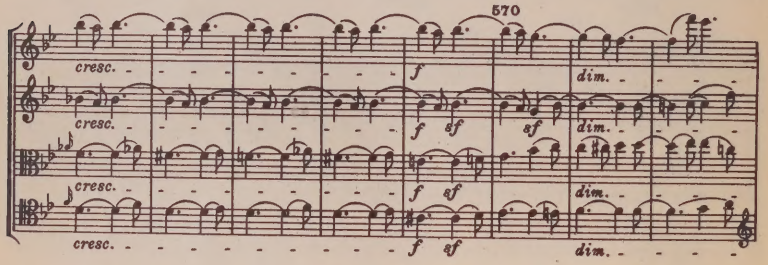
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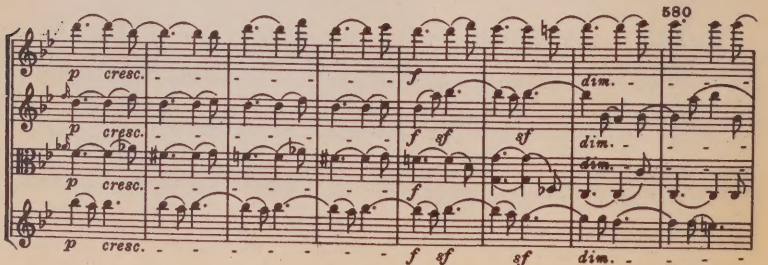
cresc.
f
dim.
sf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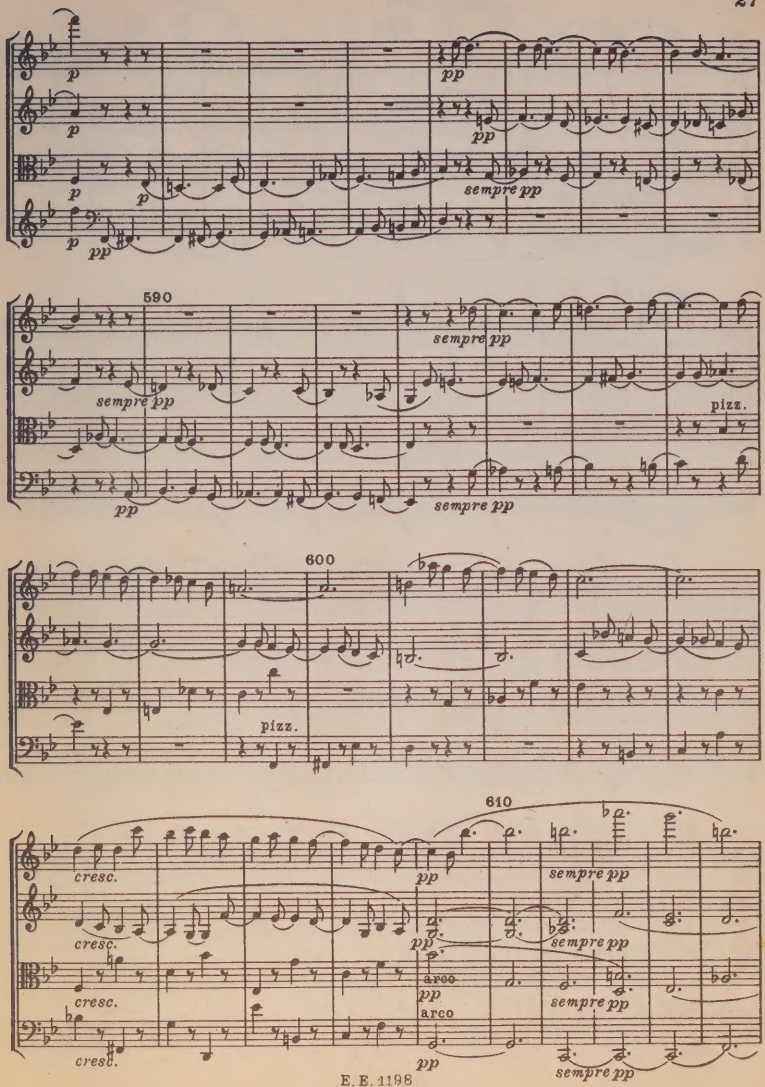
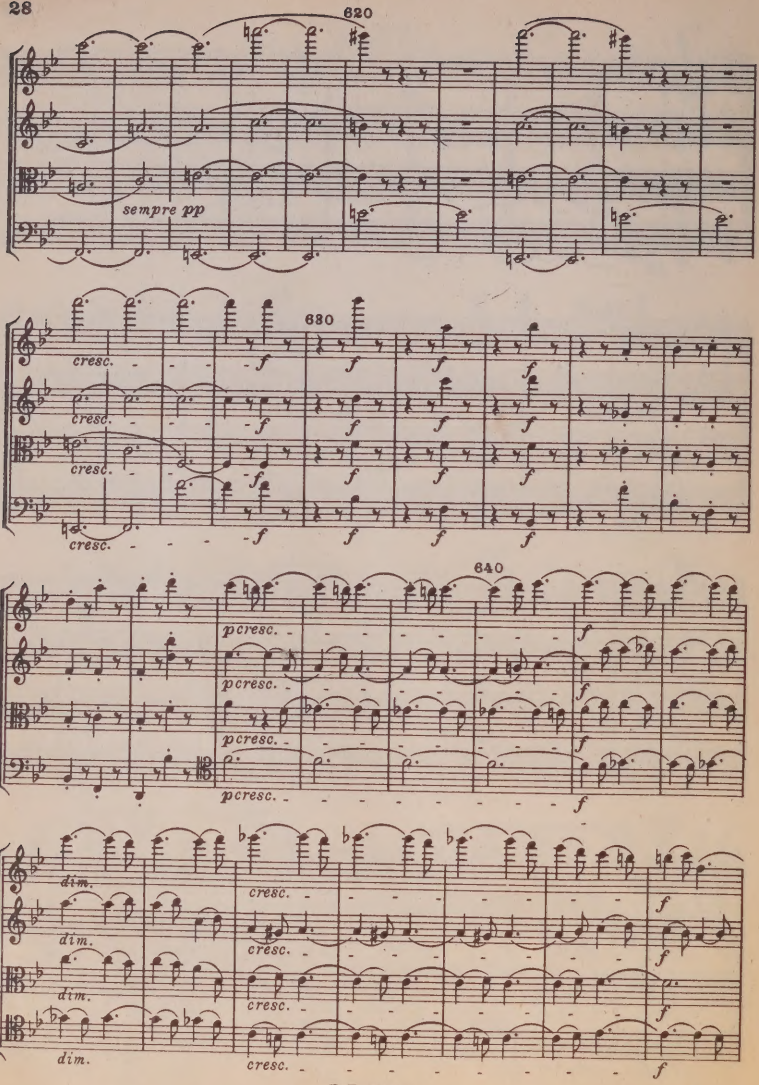
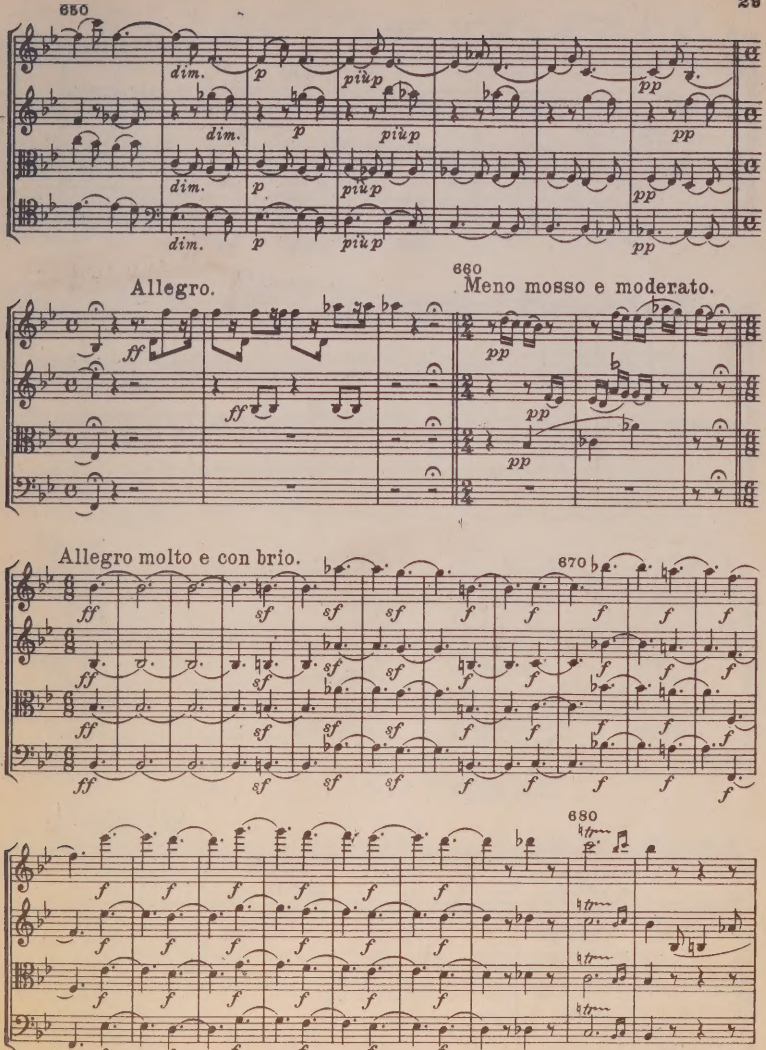
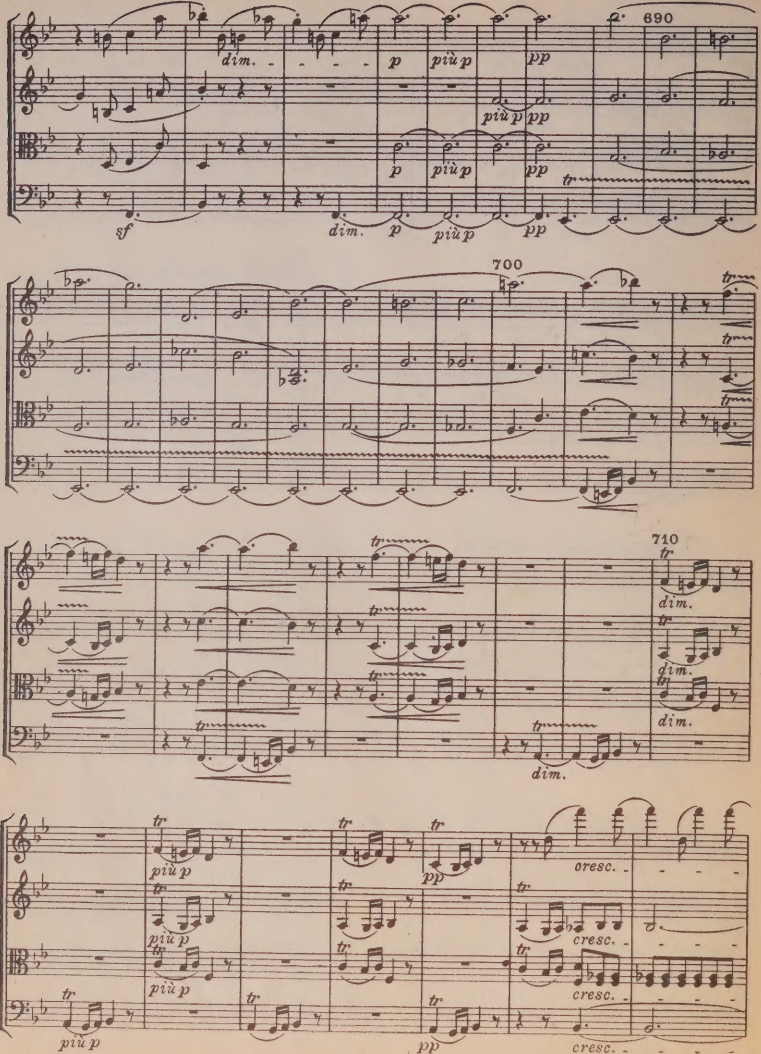
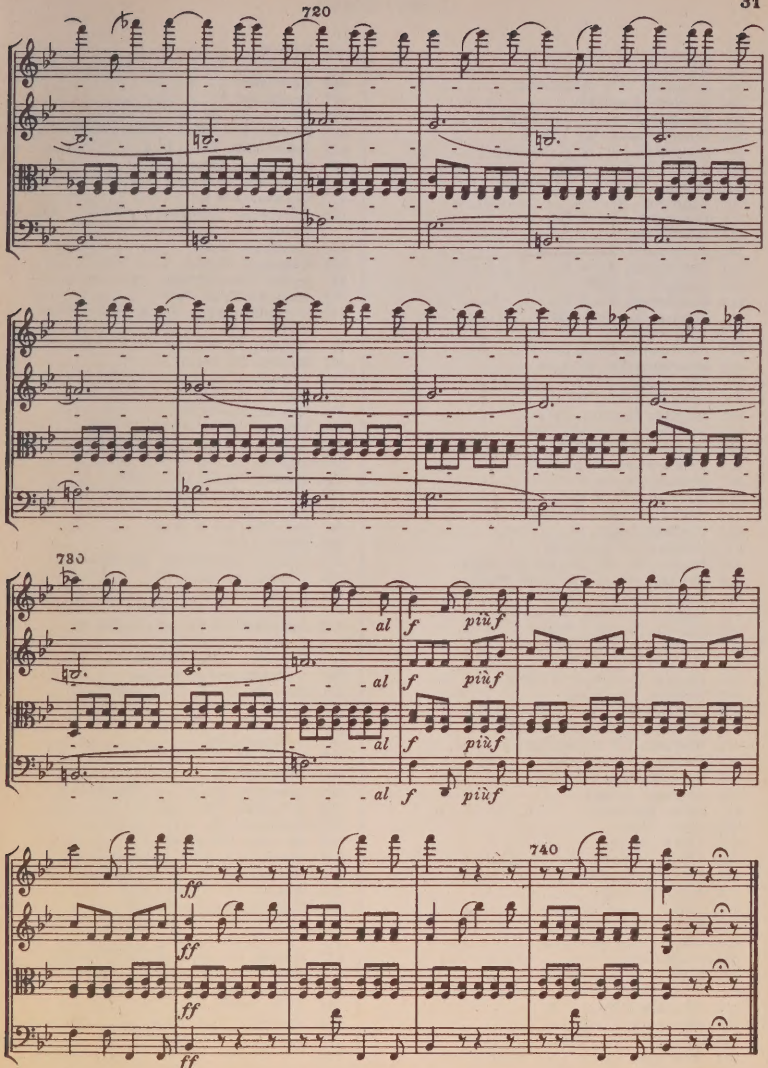
cresc.
f
sf
dim.


p
p
p
p
pp
pp
sempre pp
590
sempre pp
sempre pp
pizz.
pp
sempre pp
600
pizz.
610
cresc.
cresc.
cresc.
cresc.
pp
pp
pp
arco
arco
pp
sempre pp
sempre pp
sempre pp
sempre pp


620
sempre pp
630
cresc.
f
640
pcresc.
dim.


650
dim.
p
più p
pp
Allegro.
660
Meno mosso e moderato.
ff
Allegro molto e con brio.
670
680
sf


690
dim.
p
più p
pp
più p
pp
p
più p
pp
tr
sf
dim.
p
più p
pp
700
tr
710
tr
dim.
dim.
dim.
più p
più p
più p
più p
più p
pp
pp
cresc.
cresc.
cresc.
cresc.


720
730
al
f
più f
740
ff

No.
401. **Mozart,** C (Jupiter) [551] .....
402. **Beethoven,** No. 5, C m .....
403. **Schubert,** B m (unfinished) .....
404. **Mozart,** G m [550] .....
405. **Beethoven,** No. 3, E♭ (Eroica) .....
406. **Mendelssohn,** Nr. 3, A m .....
407. **Beethoven,** No. 6, F (Pastorale) .....
408. **Schumann,** No. 3, E♭ .....
409. **Haydn,** No. 104, D (London) .....
410. **Schubert,** No. 7, C .....
411. **Beethoven,** No. 9, D m .....
412. **Beethoven,** No. 7, A .....
413. **Schumann,** No. 4, D m .....
414. **Beethoven,** No. 4, B♭ .....
415. **Mozart,** E♭ [543] .....
416. **Beethoven,** No. 8, F♭.....
417. **Schumann,** No. 1, B♭ .....
418. **Beethoven,** No. 1, C.....
419. **Beethoven,** No. 2, D .....
420. **Mendelssohn,** Nr. 4, A .....
421. **Schumann,** No. 2, C .....
422. **Berlioz,** Phant. Symph .....
423. **Berlioz,** Harold i. Ital.....
424. **Berlioz,** Romeo and Juliet .....
425. **Brahms,** No. 1, C m.....
426. **Brahms,** No. 2, D .....
427. **Brahms,** No. 3, F.....
428. **Brahms,** No. 4, E m .....
429. **Tschaikowsky,** No. 5, E m .....
430. **Tschaikowsky,** No. 4, F m .....
431. **Haydn,** No. 99, [3], E♭..... .....
432. **Haydn,** No. 85, [15], B♭ (La Reine)...
433. **Dvořák,** No. 5, E m (New World)....
434. **Haydn,** No. 100, G (Mil.).....
435. **Haydn,** No. 94, G (Surprise).....
436. **Haydn,** No. 92, G (Oxf.) .....
437. **Mozart,** D [385] (Haffner).....
438. **Haydn,** No. 102, B♭ .....
439. **Haydn,** No. 101, D (Cloches) .....
440. **Strauss,** Don Juan .....
441. **Strauss,** Macbeth .....
442. **Strauss,** Death and Transfig. .....
443. **Strauss,** Till Eulenspiegel .....
444. **Strauss,** Zarathustra .....
445. **Strauss,** Don Quixote .....
446. **Mozart,** D [504] .....
447. **Liszt,** Montagne.....
448. **Liszt,** Tasso .....
449. **Liszt,** Préludes.....
450. **Liszt,** Orpheus .....
451. **Liszt,** Prometheus.....
452. **Liszt,** Mazeppa .....
453. **Liszt,** Festival Sounds .....
454. **Liszt,** Heroic Elegy.....
455. **Liszt,** Hungaria .....
456. **Liszt,** Hamlet.....
457. **Liszt,** Battle of Hums .....
458. **Liszt,** Ideals .....
459. **Bruckner,** No. 1, C m .....
460. **Bruckner,** No. 2, C m .....
461. **Bruckner,** No. 3, Dm .....
462. **Bruckner,** No. 4, E♭ (romantic).....
463. **Bruckner,** No. 5, B♭ .....

No.
464. **Bruckner,** No. 6, A .....
465. **Bruckner,** No. 7, E .....
466. **Bruckner,** No. 8, C m .....
467. **Bruckner,** No. 9, D m .....
468. **Haydn,** No. 93, D .....
469. **Haydn,** No. 103, E♭ (Drum Roll).....
470. **Volkmann,** No. 1, D m .....
471. **Smetana,** Vysehrad .....
472. **Smetana,** Moldau .....
473. **Smetana,** Sarka .....
474. **Smetana,** Bohemia's Woods and Fields .....
475. **Smetana,** Tábor .....
476. **Smetana,** Blanik.....
477. **Liszt,** Faust-Symph.....
478. **Strauss,** From Italy.....
479. **Tschaikowsky,** No. 6, B m (Pathétique) .....
480. **Haydn,** No. 95, C m.....
481. **Hadyn,** No. 96, D .....
482. **Franck,** D m .....
483. **Haydn,** No. 97, C .....
484. **Haydn,** No. 86, D .....
485. **Haydn,** No. 98, B♭ .....
486. **Haydn,** No. 45, F♯m (Farewell).....
487. **Haydn,** No. 88, G .....
488. **Haydn,** No. 82, C (L'ours).....
489. **Rimsky-Korsakow, Antar** (No. 2).
490. **Borodin,** No. 1, E♭.....
491. **Borodin,** No. 2, B m .....
492. **Mahler,** No. 7 .....
493. **Rimsky-Korsakow,** Scheherazade...
494. **Glasunow,** No. 4, E♭.....
495. **Glasunow,** No. 8, E♭.....
496. **Skrjabin,** Divin Poème .....
497. **Skrjabin,** Le Poème de l'Extase.....
498. **Strauss,** Hero's Life.....
499. **Strauss,** Alpine Symph. .....
500. **Tschaikowsky,** Manfred.....
501. **Borodin,** No. 3, A m (unfinished).....
502. **Mozart,** C [425].....
503. **Skrjabin,** No. 2, C m .....
504. **Schubert,** No. 1, D.....
505. **Schubert,** No. 2, B♭.....
506. **Schubert,** No. 3, D.....
507. **Schubert,** No. 4, C m (Tragic) .....
508. **Schubert,** No. 5, B♭.....
509. **Schubert,** No. 6, C .....
510. **Strauss,** Domestica .....
511. **Haydn,** No. 73, D (Chasse) .....
512. **Haydn,** No. 31, D (Hornsignal).....
513. **Haydn,** No. 7, C (Le Midi) .....
514. **Franck,** Chasseur maudit .....
515. **Haydn,** No. 8, G (Le Soir).....
516. **Franck,** Les Eolides .....
517. **Haydn,** No. 48, C (Maria Theresia)...
518. **Haydn,** No. 55, E♭ (Schoolmaster) ...
521. **J.Chr.Bach,** D .....
522. **J.Chr.Bach,** E♭ .....
523. **Franck,** Rédemption .....
524. **Zador,** Dance Symph .....
525. **Dvořák,** No. 4, G .....
526. **Dvorak,** No. 2. Dm .....

M
452
B42
op. 133
A38

Beethoven, Ludwig van
[Grosse Fuge, string quartet, op. 133, B♭ major]
Quartet no. 16

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